

## PHONOGRAPH THE HIT OF THE PLAY

Edisonized Drama, Called "The Little Outcast," Shown at the Third Avenue with Anne Blanche as Its Star.

STRANGE STORY OF A DOG.

"Pretty Peggy" and "Peggy from Paris" in a Dramatic Argument—Other News from the Dramatic Doings of the Week.

Help has come at last. Over on Third Avenue the drama has been rescued by the phonograph.

This Edisonized play is named "A Little Outcast." The outcast is little, but oh, my! Anne Blanche plays the part, that of Bob, a bootblack. She plays it with such unblinking fidelity to boot-black tradition that white patches of skin show through holes in her stockings and even on her neck.

Bob's busy most of the time saving the life of husky Franklin Roberts, the former Murray Hill leading man, who is the persecuted hero of the latest thriller to strike New York.

Before misfortune overtakes the hero he has Bob shine his shoes.

"Tell me about your father," he tenderly urges, bending over the little bootblack.

"What do you think of this shine?" he asks.

"I'm not talking about shines, I'm talking about your father," pursues the hero.

"Well," returns Bob, "when you're talking about my father you're talking about a 'shine'."

Bob's "shine" father and a "shiny" villain—who, by the way, is a most exciting wrestling match with the hero—rob a safe and throw the blame on the poor, helpless hero. Bob suspects and shadows them and finally brings them to justice in an ingenious way.

They are recalling the circumstances of the robbery when Bob sneaks into the room and overhears them.

A phonograph is at hand.

Happy thought!

Bob puts in a blank cylinder, and, starting the music, a record of the conversation is taken. Then when the moment arrives for long-suffering virtue to scramble to its feet and give hideous vice a knock-out blow, the phonograph is turned on and the convincing words of the cringing wretches are repeated so as to be distinctly heard by the audience.

The phonograph is the hit of the piece.

Just before the curtain went up last night at the Bijou there was a roar back of the scenes like that of the Empire State Express going through a tunnel. The stage door burst open and Policeman McCullough, of the Broadway squad, came plunging in, followed by a bloodthirsty looking bulldog.

"Murder!" he shouted. "The bastards boogie-house!"

With that stage alarm and everybody took to the alfalfa and the chorus girls started a screaming tournament.

"Land sakes! what's the matter?" murmured Marie Cahill, with a cake of soap in one hand and a oon song in the other.

Miss Maude Francis and an explanation arrived at the same moment. She looked very much like the weather and she was crying from pain. A doctor, being hastily summoned discovered that she had sprained her wrist, all through goodness of heart which led her to attempt bringing "Hartford Dan," a prize bulldog, down to the theatre.

Miss Cahill had arranged to purchase the dog from Mayor John P. Harrison, of Hartford, who also owns "Handsome Dan," the famous Yankee mascot brother of "Hartford," and Miss Francis volunteered to get the brute down-town.

When walking by the iron railing at Thirty-third street "Hartford Dan" made a leap for a policeman and dragged Miss Francis willy nilly. With the leash tightly wound about her hand her wrist was caught going around the corner and so badly sprained that she cannot take part in the show for a week.

The dog was caught by half a dozen cabmen and turned over to a bluecoat who finally landed at the stage entrance looking like a hobo.

When Miss Francis had stopped crying, Miss Cahill took her ivory-handled pen in hand and dashed off this telegram to the owner of the belligerent bulldog:

"Come and get your dippy dog."

The likeness of the titles "Pretty Peggy" and "Peggy from Paris," the one a drama being played by Grace George and the other a musical comedy written by George Ade, has caused some confusion. The other night a man of somewhat rustic appearance came out of the Herald Square Theatre, where Miss George is appearing, and stood in the lobby. There he was joined by a friend who had tarried to get his coat from a check room. "Well," queried the friend, "what do you think of it?"

"Rottenest musical comedy I ever saw," was the reply. "Only one song in the whole business and not a girl in the chorus!"

"Hm!" returned the other, evidently looking about for some hint, which so base a dissenting opinion. "I thought the prima donna was kind—a funny—didn't you?"

Good deeds, like murder, will out. It is learned that the first man to give money to The Evening World reporter who impersonated a tramp in front of the Criterion Theatre one night last week is Charles White, Superintendent of the Metropolitan Turf Club. Mr. White was also the largest subscriber, his donation being \$5 cents.

## EASTER BLOOMS HIGH THIS YEAR.

Bouquet for Your Sweetheart on Next Sunday Will Need a Plump Pocketbook as a Saturday Preliminary.

NOVELTIES IN BASKETS.

Gift Charlots and Corduroy Trunks Among the Exclusive Receipts for the Dainty Wares in the Florists' Shop.

If you are among those who give flowers at Easter time to your women friends you must prepare to spend your money. The price of flowers has begun to mount and by next Sunday will have reached proportions calculated to flatten the average pocketbook for weeks to come.

The custom of sending potted plants—generally one of the tall Easter lilies—that now nod like so many show-girls from florists' windows at the passer-by, or the more resplendent azalea, has been growing in proportion. Cut flowers are still in good form. They are sent, however, chiefly by young men to their sweethearts to ward to church on Easter morning, while the more lasting plant has become an acceptable expression of good will between neighbors and friends.

In price the fragile white Easter lilies will range from \$3 to \$15 a plant, according to the number and size of the blooms. Azaleas, the great blurs of color that will make New York windows glow pink and white and rose for weeks to come, are selling at from \$5 to \$6, according to the number of blossoms and the variety selected.

For corsage bouquets violets, orchids and gardenias will be the favorites. A good bunch of violets may be had for \$5, but the young man who aspires to send his sweetheart a bouquet of orchids to brighten her Easter gown must practically have no limit to his pocket-book.

Among the exclusive novelties used for sending the floral offering to its destination are beautiful little charlots of gilt and tiny trunks of corduroy bound with brass. They are made like regular dolls' trunks and many of them will doubtless serve for their purpose when the owners, having removed their contents, pass them on to their little sisters.

Gift charlots will be filled with the smaller blossoms, such as violets, lilies-of-the-valley or heather, which has come to be a very popular Easter offering. They are distinctly pretty and have a touch of lightness and frivolity in keeping with the mission for which they were created.

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## RICHARDS ONCE WAS A PEDDLER.

Author of Latest Epigrammatic Work Carried a Pack on His Back in Colorado.

Few of those who have been amused by the epigrammatic wit of "The Discourses of Kodansky," which promises to be one of the books of the year, had any idea that the author of the crisp, scintillating dicta had graduated from street peddler to philosopher. But that is the romance of Bernard G. Richards, one of the prominent literary lights of New York's east side.

Richards came from Keldan, in the Government of Kovno, Russian Poland, while a child. He lived on the lower east side and then went to Colorado with his father. His first words of English were acquired as a matter of commercial necessity while he waited the streets of Denver with a peddler's pack on his youthful shoulders.

Working from dawn to dark, he still found time to educate himself in the language of his adopted country. From Colorado he went to Boston, where he imbibed literary tastes. An article on the attitude of the Jews toward Jewish fiction attracted attention, and he became a regular contributor to Yiddish papers.

He is now writing a play in Yiddish and English. He has a quiet, polished manner of a literary man.

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